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# FRÉDÉRIC CHOPIN

## OEUVRES DE PIANO

Édition de JEAN KLECZYŃSKI revue et corrigée d'après les premières autorités pédagogiques et artistiques  
par RODOLPHE STROBL.

### Vol. I. Valses.

1. Grande valse brillante op. 18. Es-dur	40
2. Valse brillante op. 34. N. 1. As-dur	45
3. " " " " " 2. A-moll	55
4. " " " " " 3. F-dur	50
5. Valse op. 42. As-dur	40
6. " op. 64. N. 1. Des-dur	25
7. " " " " 2. Cis-moll	50
8. " " " " 3. As-dur	50
9. " op. 69. N. 1. F-moll. Oeuv. posth.	25
10. " " " " 2. H-moll	30
11. " op. 70. N. 1. Ges-dur	25
12. " " " " 2. F-moll	25
13. " " " " 3. Des-dur	15
14. Valse E-moll. Oeuv. posthume	50
15. " E-dur	25

### Vol. II. Ballades et Impromptus.

#### Ballades:

1. Ballade op. 25. G-moll	55
2. " op. 58. F-dur	45
3. " op. 47. As-dur	45
4. " op. 52. F-moll	60

#### Impromptus:

1. Impromptu op. 29. As-dur	50
2. " op. 36. Fis-dur	50
3. " op. 51. Ges-dur	35
4. Fantaisie - Impromptu op. 66. Cis-moll. Oeuv. posthume	40

### Vol. III. Polonaises

1. Introduction et Polonaise brillante op. 3. C-dur	55
2. Grande Polonaise op. 22. Es-dur	90
3. Polonaise op. 26. N. 1. Cis-moll	50
4. " " " " N. 2. Es-moll	45
5. " op. 40. N. 1. A-dur	50
6. " " " " N. 2. C-moll	50
7. " op. 44. Fis-moll	60
8. " op. 53. As-dur	50
9. Polonaise-Fantaisie op. 61. As-dur	65
10. Polonaise op. 71. N. 1. D-moll. Oeuv. posth.	40
11. " " " " N. 2. B-dur	40
12. " " " " N. 3. F-moll	40
13. " " " " Gis-moll. Oeuv. posthume	25
14. " " " " Ges-dur	45
15. " " " " B-moll	50

### Vol. IV. Etudes.

1. Étude op. 10. N. 1. C-dur	50
2. " " " " 2. A-moll	25
3. " " " " 3. E-dur	25
4. " " " " 4. Cis-moll	30
5. " " " " 5. Ges-dur	30
6. " " " " 6. Es-moll	25
7. " " " " 7. C-dur	25
8. " " " " 8. F-dur	30
9. " " " " 9. F-moll	25
10. " " " " 10. As-dur	25
11. " " " " 11. Es-dur	25
12. " " " " 12. C-moll	50
13. " op. 25. N. 1. As-dur	50
14. " " " " 2. F-moll	25
15. " " " " 3. F-dur	50
16. " " " " 4. A-moll	25
17. " " " " 5. E-moll	50
18. " " " " 6. Gis-moll	50
19. " " " " 7. Cis-moll	25
20. " " " " 8. Des-dur	15
21. " " " " 9. Ges-dur	15
22. " " " " 10. H-moll	50
23. " " " " 11. A-moll	40
24. " " " " 12. C-moll	55
25. Étude F-moll	25
26. " As-dur	15
27. " Des-dur	25

### Vol. V. Mazourkas.

1. Mazourka op. 6. N. 1. Fis-moll	15
2. " " " " 2. Cis-moll	15
3. " " " " 3. E-dur	25
4. " " " " 4. Es-moll	15
5. " op. 7. N. 1. B-dur	15
6. " " " " 2. A-moll	15
7. " " " " 3. F-moll	25
8. " " " " 4. As-dur	15
9. " " " " 3. C-dur	15
10. " op. 17. N. 1. B-dur	15
11. " " " " 2. E-moll	15
12. " " " " 3. As-dur	15
13. " " " " 4. A-moll	25
14. " op. 24. N. 1. G-moll	15
15. " " " " 2. C-dur	25
16. " " " " 3. As-dur	15
17. " " " " 4. B-moll	30
18. " op. 30. N. 1. C-moll	15
19. " " " " 2. H-moll	15
20. " " " " 3. Des-dur	25
21. " " " " 4. Cis-moll	30
22. " op. 33. N. 1. Gis-moll	15
23. " " " " 2. D-dur	30
24. " " " " 3. C-dur	15
25. " " " " 4. H-moll	30
26. " op. 41. N. 1. Cis-moll	30
27. " " " " 2. E-moll	15
28. " " " " 3. H-dur	15
29. " " " " 4. As-dur	15
30. " op. 50. N. 1. G-dur	25
31. " " " " 2. As-dur	15
32. " " " " 3. Cis-moll	25
33. " op. 56. N. 1. H-dur	30
34. " " " " 2. C-dur	15
35. " " " " 3. C-moll	30
36. " op. 59. N. 1. A-moll	30
37. " " " " 2. As-dur	25
38. " " " " 3. Fis-moll	30
39. " op. 63. N. 1. H-dur	25
40. " " " " 2. F-moll	15
41. " " " " 3. Cis-moll	25
42. " op. 67. N. 1. G-dur. Oeuv. Posthume	15
43. " " " " 2. G-moll. Oeuv. Posthume	15
44. " " " " 3. C-dur. Oeuv. Posthume	15
45. " " " " 4. A-moll. Oeuv. Posthume	15
46. " op. 68. N. 1. C-dur. Oeuv. Posthume	15
47. " " " " 2. A-moll. Oeuv. Posthume	15
48. " " " " 3. F-dur. Oeuv. Posthume	15
49. " " " " 4. F-moll. Oeuv. Posthume	15
50. " A-moll. Oeuv. Posthume	25
51. " A-moll	30
52. " B-dur	15
53. " D-dur	25
54. " C-dur	25
55. " G-dur	15

### Vol. VI. Nocturnes.

1. Nocturne op. 9. N. 1. B-moll	25
2. " " " " 2. Es-dur	15
3. " " " " 3. H-dur	30
4. " op. 15. N. 1. F-dur	25
5. " " " " 2. Fis-dur	25
6. " " " " 3. G-moll	25
7. " op. 27. N. 1. Cis-moll	30
8. " " " " 2. Des-dur	30
9. " op. 32. N. 1. H-dur	25
10. " " " " 2. As-dur	30
11. " op. 37. N. 1. G-moll	30
12. " " " " 2. G-moll	30
13. " op. 48. N. 1. C-moll	30
14. " " " " 2. Fis-moll	30
15. " op. 55. N. 1. F-moll	30
16. " " " " 2. Es-dur	25
17. " op. 62. N. 1. H-dur	30
18. " " " " 2. E-dur	30
19. " op. 72. N. 1. E-moll. Oeuv. posthume	25

### Vol. VII. Préludes et Scherzos.

#### Préludes:

1. Prélude op. 28. N. 1. C-dur	15
2. " " " " 2. A-moll	15
3. " " " " 3. G-dur	15
4. " " " " 4. E-moll	15
5. " " " " 5. D-dur	15
6. " " " " 6. H-moll	15
7. " " " " 7. A-dur. N. 20. C-moll	15
8. " " " " 8. Fis-moll	25
9. " " " " 9. E-dur	15
10. " " " " 10. Cis-moll	15
11. " " " " 11. H-dur	15
12. " " " " 12. Gis-moll	15
13. " " " " 13. Fis-dur	15
14. " " " " 14. Es-moll	25
15. " " " " 15. Des-dur	25
16. " " " " 16. B-moll	25
17. " " " " 17. Cis-dur	25
18. " " " " 18. F-moll	15
19. " " " " 19. Es-dur	15
20. " " " " 20. C-moll. N. 7. A-dur	15
21. " " " " 21. B-dur	15
22. " " " " 22. G-moll	15
23. " " " " 23. F-dur	15
24. " " " " 24. D-moll	25
25. " op. 45. Cis-moll	30

#### Scherzos:

1. Scherzo op. 20. H-moll	70
2. " " " " 31. B-moll	80
3. " " " " 39. Cis-moll	60
4. " " " " 54. E-dur	75

### Vol. VIII. Sonates et Concerts.

#### Sonates:

1. Sonate op. 4. C-moll. Oeuv. posth.	1 15
2. " " " " 55. B-moll	90
2a. Marche funèbre op. 35 bis	25
3. Sonate op. 58. H-moll	1 20

#### Concerts:

1. Concert op. 11. E-moll	2
2. " " " " 21. F-moll	1 45
3. Allegro de Concert op. 46. A-dur	75

### Vol. IX. Fantaisies, Variations et Rondeaux.

#### Fantaisies:

1. Grande Fantaisie op. 13. A-dur	75
2. Fantaisie op. 49. F-moll	70

#### Variations:

1. Variations (La ci darem la mano) op. 2. B-dur	1
2. Variations brillantes op. 12. B-dur	50
3. Variations sur un air allemand. E-dur. Oeuv. posthume	40

#### Rondeaux:

1. Rondeau op. 1. C-moll	45
2. Rondeau à la Mazourka op. 5. F-dur	55
3. Krakowiak. Grand Rondeau de Concert op. 14. F-dur	90
4. Rondeau op. 16. Es-dur	75
5. " " " " 73. C-dur (pour deux Pianos). Oeuv. Posthume	1 05

### Vol. X. Oeuvres diverses.

1. Bolero op. 19. C-dur	50
2. Tarentelle op. 45. As-dur	40
3. Berceuse op. 57. Des-dur	30
4. Barcarolle op. 60. Fis-dur	45
5. Marche funèbre op. 72. N. 2. C-moll. Oeuv. Posthume	25
6. Trois Ecossaises op. 72. N. 3. D-dur; op. 72. N. 4. G-dur; op. 72. N. 5. Des-dur. Oeuv. Posthume	25

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## Allegro appassionato.

Fr. CHOPIN. Op. 28 N° 24.

N° 24.

*f*

*simile*

*tr*

*sempre forte*

*Ped.*

143

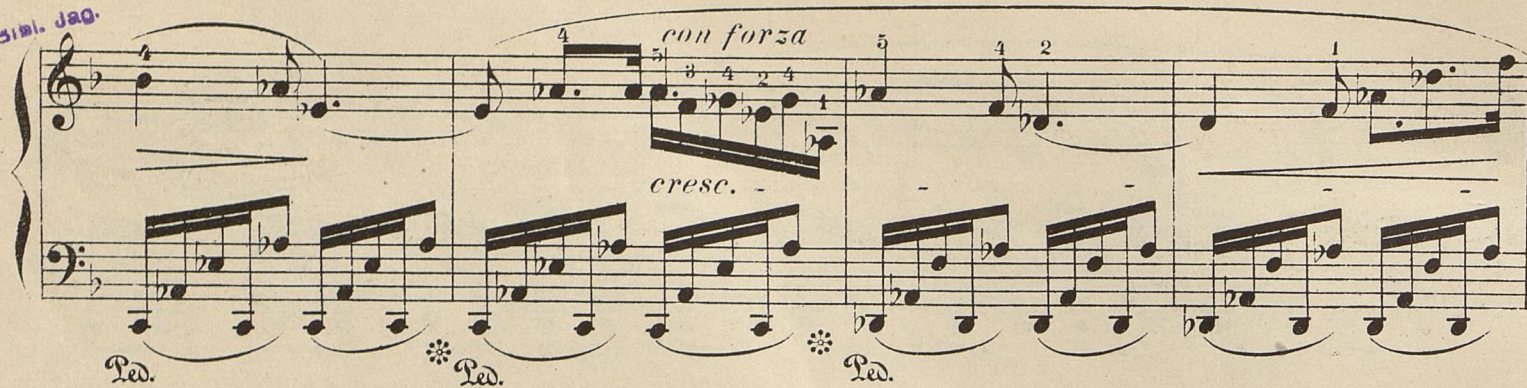
148







3191. JAG.




First system of musical notation. The treble staff begins with a melodic line marked *con forza*. The bass staff features a continuous eighth-note accompaniment marked *cresc.*. Pedal points are indicated by asterisks and the word "Ped." below the staff.



Second system of musical notation. The treble staff continues the melodic line. The bass staff maintains the eighth-note accompaniment, marked *p* (piano). A pedal point is indicated by an asterisk and "Ped." below the staff.



Third system of musical notation. The treble staff features a more active melodic line. The bass staff continues the eighth-note accompaniment, marked *f* (forte). A *cresc.* marking is present. Pedal points are indicated by asterisks and "Ped." below the staff.



Fourth system of musical notation. The treble staff contains a complex, rapid melodic passage with many beamed notes. The bass staff continues the eighth-note accompaniment, marked *ff* (fortissimo). Pedal points are indicated by asterisks and "Ped." below the staff.



Fifth system of musical notation. The treble staff continues the complex, rapid melodic passage. The bass staff continues the eighth-note accompaniment. A pedal point is indicated by an asterisk and "Ped." below the staff.



First system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with a slur over the first four notes, with fingerings 1, 4, 3, 2 above them. A fermata is placed over the eighth note. The left hand plays a steady eighth-note accompaniment. The word *cresc.* is written below the staff. The system ends with a double bar line and a repeat sign.

Second system of musical notation. Treble clef, key signature of one flat. The right hand continues the melodic line. The left hand continues the eighth-note accompaniment. The dynamic *fff* and the tempo marking *stretto* are written at the beginning. The system contains several measures with a *Ped.* (pedal) marking and asterisks indicating specific notes.

Third system of musical notation. Treble clef, key signature of one flat. The right hand features a complex melodic line with many slurs and fingerings. The left hand continues the eighth-note accompaniment. The dynamic *sempre ff* is written above the staff. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. Treble clef, key signature of one flat. The right hand continues the complex melodic line. The left hand continues the eighth-note accompaniment. The system contains several measures with a *Ped.* (pedal) marking and asterisks.

Fifth system of musical notation. Treble clef, key signature of one flat. The right hand has a melodic line with a slur and fingerings 5, 5, 8, 4, 1, 4, 1, 4. The left hand continues the eighth-note accompaniment. The dynamic *fff* is written below the staff. The system ends with a double bar line and a repeat sign.



# Mémoires Polonaises

DE

## Stanislas Moniuszko

transcrites et paraphrasées



### POUR PIANO

		Roubles
N <sup>o</sup> 1.	<b>WOLFF BERNH.</b> L'aurore et la jeune fille. <b>Dwie zorze</b> (IV. 89).	—50
„ 2.	— Mignon. <b>Znasz li ten kraj</b> (IV. 90)	—50
„ 3.	— Doumka. <b>Dumka</b> . (Przychodź miły dzień już biały) (IV. 102).	—40
„ 4.	— Le Ménétrier. <b>Grajek</b> . (IV. 103).	—40
„ 4a.	— Air de l'opéra „La Comtesse”. <b>Arya z Hrabiny</b> (Zbudzić się z uludnych snów) (V. 127)	—30
„ 4b.	— Air de l'opéra „Halka”. <b>Arya z Halki</b> . (Gdyby rannem słonkiem). (V. 128)	—60
„ 5.	<b>PACHULSKI H.</b> Mia Madre. <b>O Matko moja</b>	—40
„ 6.	<b>WESTH EUG.</b> Op. 2. L'Alouette. <b>Skowronek</b> . (V. 101)	—40
„ 7.	<b>CRAMER A.</b> Cracovienne. <b>Krakowiak</b> . (Poleć pieśni z miasta). (I. 83)	—30
„ 8.	<b>BIERNACKI MICH.</b> Doumka D-moll. <b>Dumka</b> . (Nie śpię, nie jem) (IV. 120)	—40
„ 8.	— La fille menaçante. <b>Groźna dziewczyna</b> . (IV. 120)	—40
„ 9.	— Mia Madre. <b>O Matko moja</b> . (V. 104)	—40
„ 9.	— <b>Zosia</b> (z Dziadów). (V. 104)	—40
„ 10.	— Doumka de l'opéra „Le Batelier”. <b>Dumka Zosi</b> z „Flisa” (V. 105)	—50
„ 10.	— Le Chanteur loin du pays. <b>Śpiewak w obcej stronie</b> (V. 105)	—50
„ 11.	<b>DIETRICH M.</b> Op. 50. Cantilène militaire et air de congé	—60
„ 12.	— „ 51. Duettino et mélodie du Quatuor	—60
„ 13.	— „ 52. Le Carillon. <b>Arya z kurantem</b>	—60
„ 14.	— „ 64. Chant du soir. <b>Pieśń wieczorna</b> (IV. 8)	—50
„ 15.	— „ 68. La Fileuse. <b>Prząśniczka</b> . Le poisson d'or. <b>Złota rybka</b> (IV. 9)	—50
„ 16.	<b>KANIA EM.</b> Op. 36. Choeur de Brahmines de l'opéra „Paria”	—75
„ 17.	— „ 20. Bronia i Dzidzi. Romance et Scherzo	—60
„ 18.	<b>NOWAKOWSKI J.</b> Op. 59. „Szenrże strumyk pod jaworem”	—60
„ 19.	— „ 52. „Szumią jodły na gór szczycie”. Romance de l'opéra „Halka”	—60
„ 20.	<b>KRÜGER W.</b> Op. 125. Le Cosaque. <b>Kozak</b>	—70
„ 21.	<b>MONCZYŃSKI R.</b> La Fileuse. <b>Prząśniczka</b> . Le Rossignol. <b>Słowiczek</b> . (J. Czeczota)	—60
„ 22.	<b>ADAMOWSKI WINC.</b> Cracovienne. <b>Krakowiaczek</b> (Wesół i szczęśliwy) (IV. 142)	—40
„ 23.	<b>WOLFF BERNH.</b> Le Cosaque. <b>Kozak</b> . (IV. 186)	—50
„ 24.	— L'Étoile. <b>Gwiazdka</b> . (IV. 187)	—50
„ 25.	— Une Fleur. <b>Kwiatek</b> . Oh, mon coeur. <b>Serce moje</b> . (IV. 188)	—50

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76

20

12



